

An Educational Exhibition

Looking for Vital Signs

HOW THE 'SPIRIT OF THE TIMES' AND PERSONALITY affect both the creation and appreciation of a work of art is investigated by the exhibition *Vital Signs: A Look at How Art Communicates*; Gallery E; October 25 - December 14; organized by the Adult Programs Department, Art Gallery of Ontario.

BY PETER GALE AND DAVID WISTOW

Many of us who enjoy looking at works of art may have wondered how to gain fuller awareness and pleasure from such experiences. *Vital Signs: A Look at How Art Communicates* is an exhibition specifically designed to provide visitors with the opportunity to develop their appreciation and viewing enjoyment through a consideration of several key aspects of works of art. For example, we can better appreciate the significance of Picasso's remarkable *Crouching Woman*, if we uncover the essential ingredients which went into its creation.



Pablo Picasso (Spanish, 1881-1973), *Crouching Woman*, 1902; oil on canvas, 101.3 x 66 cm. Collection Art Gallery of Ontario.

Every art object results from a combination of three basic factors: the social, political, economic, and cultural context of the times, often referred to as the *Zeitgeist*, the personal circumstance of the artist - upbringing, training, etc., and his or her specific temperament. The convergence of these factors produces the unique work of art.

Picasso's painting *Crouching Woman*, for instance, derives from his experiences in the slums of Barcelona at the beginning of the century. This work reflects his own impoverishment and despair at the time, together with his overriding sympathy for the plight of humankind. Such an image of destitution typifies what is known as a painting with a painting such as *Nude with Clasped Hands*, a work that Picasso painted just three years later, a striking contrast is apparent. What can explain this dramatic shift in mood and effect in such a short period of time? In part, the answer may be simple. Love. In 1905 Fernande Olivier became his mistress, and his works over the next few years, with their delicate forms and pastel colours, reflect his happiness in this new relationship. He was by then living in Paris, meeting stimulating friends, and at last selling his work.

Besides examining the influences that determine what a work of art actually is, *Vital Signs*, with the

acknowledged understanding that all art has something to communicate to someone, also explores the intensely personal language that artists develop to express their ideas. What constitutes such a language? Painters must skillfully select and manipulate their composition, colour, space, line, and technique, in the articulation of their thoughts and feelings, much as a writer must master vocabulary, grammar, and syntax. Picasso's choice of an overall blue palette for the *Crouching Woman* and the predominantly rose tones of *Nude with Clasped Hands* is clearly calculated to give expression to certain emotions and to arouse specific responses. The two colours could never be interchanged without dramatically altering the impact of the images.

It may surprise us that when abstract paintings employ colours identical to those found in representational works - the weighty blue of the *Crouching Woman*, for example - or particular lines and shapes, similar responses are usually triggered in the viewer. Despite the absence of specific subject matter, an all-over dark blue abstract painting could be made to elicit feelings of melancholy and loneliness similar to Picasso's pictures from around 1902. The abstract and the representational, as different as they may appear at first glance as ways of communicating, share fundamental means of expression.

Such an observation points to a third vital aspect of the work of art and its ability to communicate. The viewer, just as the artist's *Zeitgeist*, circumstance, and temperament underlie the work of art, so too, the viewer's personal appreciation of that work is affected by the same conditions. Looking at art is highly personal, based on the viewer's own set of experiences. Thus, a visitor's emotional response to Picasso's *Crouching Woman* may fluctuate over time.

Certain qualities of works of art, however, are generally considered to be constant - the pervading pink of *Nude with Clasped Hands* consistently evokes certain positive responses in viewers. Such collective responses perform an important function: they assist us in organizing modes of artistic expression, in recog-



Pablo Picasso (Spanish, 1881-1973), *Nude with Clasped Hands*, 1905-06; gouache on canvas, 96.5 x 75.5 cm. Collection Art Gallery of Ontario.

nizing certain 'vital signs,' as to what and how the work of art is communicating, and in creating categories for these signs. With the knowledge that two broad classifications of artistic expression have existed throughout time - the romantic (intensified, emotional) and the idealistic (ordered, rational) - perhaps our often random viewing of works of art can be enhanced. If we begin by recognizing that the work of

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The Pope Sends His Best

Vatican Splendour:
Masterpieces of Baroque Art

October 3 - November 30

DO YOU HAVE YOUR TICKETS TO VATICAN SPLENDOUR? Complimentary admission coupons for *Vatican Splendour* have been distributed to all Members. To claim your free Member's ticket(s), the coupon may be presented at the AGO box office or any BASS outlet. Tickets may also be ordered by telephone (416-872-BASS). Free Members' tickets will not be released without the complimentary admission coupon. Service charges apply on all tickets, including free Member's tickets, from all BASS outlets and by telephone. There is no service charge at the AGO box office.

Due to the limited number of visitors who can be in the exhibition at one time, there will not be a Members' preview of *Vatican Splendour*. All Members are invited to view the exhibition, and many have taken advantage of their advance booking and complimentary admission privileges. Several thousand tickets have been issued to Members.

All Members are encouraged to take advantage of the special privileges extended for *Vatican Splendour*. Use your complimentary admission coupon to claim your Member's ticket(s) and enjoy your Member's discount on tickets for Special Vatican Splendour Events.

Information on group bookings and rates may be obtained by writing to *Vatican Splendour* - Group Sales, Art Gallery of Ontario, 317 Dundas St. W., Toronto M5T 1G4 or phone 977-ROME.

For student groups please contact AGO Education Scheduling at (416) 977-0414, ext 200 or 202 or write *Vatican Splendour* - Student Groups, Education Services, Art Gallery of Ontario, 317 Dundas St. W., Toronto, M5T 1G4.



Domenico Zampieri, called il Domenichino (Bologna 1581-1641 Naples), *The Last Communion of St. Jerome*, 1614; oil on canvas, 419.0 x 256.0 cm. Pinacoteca Vaticana. Photo: Vatican Museums.

AGO Library in Crisis

A DECADE OF INFLATION, A WEAKENING CANADIAN dollar, and the steadily eroding operating funds of the Art Gallery of Ontario proved a deadly combination for the Reference Library's acquisition plans for 1986.

BY KAREN MCKENZIE

Library – not so long ago, the word evoked the image of a hushed temple dedicated to books, presided over by a formidable high priest or priestess. The Librarian, and maintained by an invisible staff of attendants, well-versed in the intricacies of decimal numbering schemes. Architecture conspired to underline the image: the imposing sweep of stone steps leading to the main entrance, the cavernous reading room, where library users were enjoined to silence. Libraries were, and still are, a place set apart for the collecting and preservation of our intellectual heritage. But this contemplative and essentially passive role, has already been revolutionized by social and technological change. Today it is in a state of crisis brought about by a widespread lack of funds. For the past decade, many Canadian scholarly libraries have had static or declining acquisitions funds, with purchasing power being continually eroded. Our currency has weakened against the US dollar even as the American dollar has become the currency of choice for European booksellers and publishers. Continental publishers of scholarly journals are accused, with good reason, of gouging a captive North American library market. Neither the large library nor the small is immune. There is an element of irony in the fact that technological advances allow Canadian libraries to find out about each other's book collections more and more readily. Yet how pointless to access book collections that have been starved of any acquisitions other than the immediate essentials.



Karen McKenzie, chief librarian of the Edward P. Taylor Reference Library, with Randall Speller library technician and documentalist.

Here at the Gallery, inadequate funds have led to a complete moratorium on book purchases by the Library for the current fiscal year. To what extent we will be able to resume book acquisitions in 1987 is not known. For the Gallery's Library, the combination of a decade of inflation, which more than doubled the price of books and of other necessary materials and services, together with the impact of the falling Canadian dollar and worldwide demand for payment in US currency has finally proved fatal. Scholarly libraries elsewhere in Ontario have reacted to similar pressures by eliminating entire categories of book buying. Our own Library, which operates on a much smaller and tighter scale, does not have the room to implement such maneuvers.

Unlike the acquisition of works of art, which at the Gallery are funded by private and corporate donations and by monies raised through the projects of the Volunteer Committee, the acquisition of books is financed from operating funds provided by the provincial government. A succession of marginal increases has eroded the value of these funds. For a department such as the Library, all increases in its operating costs (including such fundamental needs as the maintenance

of its rapidly aging collections) have been at the direct expense of its book acquisitions resources, leading inevitably to the present crisis. Until such time as pressure on the Gallery's operating funds is alleviated to the point where there can be an effective increase in the Library's book funds, we must find alternate resources for this crucial support. But while fundraising from the private and corporate sector plays an increasingly important role in the life of the Gallery at large, such grants are usually event-oriented: corporate donors quite naturally seek public relations benefits and visibility in return for their support. The Library, by its nature, cannot offer such benefits and is thus less successful in attracting substantial donations. And yet its needs (currently in the range of \$45,000 per annum for books alone) are beyond the means of most sympathetic individual donors.

While it may be too optimistic to hope for support in the form of a single revenue-generating endowment, other avenues are open: already one Gallery member, Mr. Christopher E. Horne, has generously established a named book fund, the first in our Library's history. This welcome initiative is both far-sighted and practical in meeting an immediate and crucial need. It sets an example of individual support for the Gallery by giving much-needed assistance to

Named book fund innovative support

the building of non-art collections. Similar funds, established in a variety of ways, would go far in meeting our objective for this year of \$45,000. Funds can be established on a once-only basis, or as an ongoing annual commitment, while the naming of a fund is the prerogative of the donor by, for example, dedicating a fund to someone's honour or memory. Book funds can also be established to support the acquisition of documentation for a specific art historical area of the curatorial collections. Recognition is given to donors who support the Library in the same fashion as donors who support the curatorial collections and programs, with the added touch of a special gift bookplate affixed in each volume acquired through donated monies.

Libraries are an integral, though little known, part of all large museums such as the Gallery. The traditional field of museum activity has been research, conservation, and education. Can these be effectively achieved in the absence of a library adequately equipped to support them? As an internal department, the Library's mandate is straightforward: the acquisition of documentation of the Gallery's collections, and the support of its programs by way of specific professional input and the acquisition of relevant publications. It is not a universal art library. A virtual explosion in the worldwide publishing of books and art exhibition catalogues since the 1960s has necessitated the stretching of finite book purchase resources to accommodate at least a fraction of the relevant publications flooding the market, while at the same time the purchasing power of those funds continues to shrink. The cumulative 'deficit' of books much needed but not bought has now completely outstripped our hopes of ever filling in the gap. The AGO's curatorial collections meanwhile continue to forge ahead into previously unrepresented areas, such as Inuit art, Baroque bronzes, and now the works of the new Europeans. To fulfill its mandate the Library must rise to the task of acquiring a new specialist literature while still retaining a tenuous hold on current research being published for traditional portions of the curatorial collections. Under the present circumstances this is a recipe for failure. Our clientele is unwilling to accept, nor should it, that we are often unable to provide basic documentation on the works of art exhibited in our galleries.

Scholarly services taken for granted

As an external service to the scholarly and museum community, the Library's role is closely tied to the collecting practices of other art libraries in the vicinity, and to its externally perceived responsibilities as a museum library. For many years, our Library relied on the University of Toronto libraries for broadly-based acquisitions and rich collections built up over many generations. Later, York University arrived as a well-funded newcomer. But this safety net has long since vanished; the university community now counts on the Gallery's Library to support art historical research that parallels our curatorial collections. The community assumes too that we will acquire catalogues raisonnés of artists represented in our galleries, and that we will make unusual efforts to acquire the publications (art exhibition catalogues and journals) of other museums around the world. And as

the library of Ontario's leading art museum, we are also expected to collect and preserve all available documentation on the art and artists of the province. No other library will attempt to duplicate these services. The Gallery's Library cannot ignore these responsibilities nor its intellectual obligation to future generations of art historians, who will depend on the wisdom and the breadth of today's book acquisitions.

The complete cessation of book purchasing activities this year will have an impact far beyond the momentary inconvenience of not being able to see the latest book on the Group of Seven. Lest we risk mortgaging future acquisitions funds, we cannot go back and retrieve what will be missed this year.

The release in June 1986 of the report of the Task Force on Funding of the Arts, *Funding of the Arts in Canada to the Year 2000*, occasioned a debate in the editorial pages of *The Globe and Mail*: how much, in the final analysis, is enough where funding of the arts



View of the study area in the Reference Library.

is concerned? There is no easy solution to the dilemma posed by this question either for the givers of government funding, or for the recipients who must apportion the available resources to programs within their own institutions. How much is enough when we consider the needs of a library such as ours at the Gallery, one which is almost as old as the institution itself and one which is known nationally for its comprehensive collections of Canadian art documentation, to name but one special collection. This is a question for the future, when adequate resources have allowed the AGO's Reference Library to fully achieve its mandate.

Karen McKenzie is Chief Librarian of the Reference Library at the AGO.

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the Group of Seven's J.E.H. MacDonald is romantic in character – his oneness with nature expressed through grandiose compositions, vibrant colours, and energetic brushwork – then such an awareness may provide a significant clue to understanding the artist as well as the individual work. If we especially like a painting and relate to it intimately, then such a process tells us something significant about ourselves as well.

To address such important issues in the visual arts, *Vital Signs* draws upon the riches of the Permanent Collection, presenting them in an unusual and provocative manner. Together with a computer game and other lively forms of animation, the exhibition challenges visitors to discover, on their own, new and rewarding ways of looking at art.

The generous support of CMQ Communications Inc. has made it possible for the Art Gallery of Ontario's Adult Programs Department to continue its program of providing stimulating exhibition experiences for gallery visitors.

Peter Gale is Head of Adult Programs, and David Wistow is Education Officer/Writer, Adult Programs, in the Education Services Division of the AGO.

Vital Signs: A Look at How Art Communicates
Gallery E, October 25 – December 14

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	Gallery closed Monday. Shops and restaurant open. Tuesday through Sunday Gallery talks daily. For detailed descriptions of programs consult the Events' listing.					
15 Sunday Start with Art <i>Vatican Splendour</i> /10:15 am Lecture <i>Rome in the Spirit of Reform: Musical Reflections</i> /3 pm Opera Atelier <i>If Saint Alessio & Orfeo</i> 8 pm	16	17 Special French Tour <i>Vatican Splendour</i> 8 pm Lecture <i>Philosophy & Science in Rome</i> 8 pm	18 <i>Rendezvous with Art</i> 5:45 pm Francophone Week/begins Course <i>Rome in the Age of the Baroque</i> 6:30 pm	19 Film <i>American Avant-Garde Program</i> 4/7 pm	10 <i>Artful Conversation</i> /11:15 am Film <i>Ballet Mecanique</i> and 3 Chaplin films/12:15 pm <i>Ghost Before Breakfast, La Chambre Verte</i> 7 pm <i>Necrology: Peter Ibbelton</i> 9 pm	11 Opera Atelier <i>If Saint Alessio & Orfeo</i> 8 pm
12 Lecture <i>Resplendent Robes of the Church of Rome</i> 3 pm	13	14 Lecture <i>The City as Celebration: Urban Design in Baroque Rome</i> 8 pm	15 <i>Rendezvous with Art</i> 5:45 pm Art Rental & Sales Gallery exhibition/opens Film <i>Sherlock Jr.</i> 5:30 pm	16 Film <i>American Avant-Garde Program</i> 4/7 pm	17 <i>Artful Conversation</i> 11:15 am Film <i>Sherlock Jr.</i> 12:15 pm <i>Le Retour à la Raison, Un Chien Andalou, Le Sang des bêtes</i> 7 pm <i>Woman of the Dunes</i> 9 pm	18 Baroque Workshop <i>All the World's a Stage</i> 8:30 am -- 5:30 pm
19 Exhibition <i>George Reid</i> closes Lecture <i>The Vatican Library</i> 3 pm Concert Tafelmusik Baroque Orchestra/ 8 pm	20	21 Lecture <i>The Church & Counter- Reformation Art</i> 8 pm	22 <i>Rendezvous with Art</i> 5:45 pm Film <i>Rhythmus (Series 2), Dead of Night</i> 5:30 pm	23 Film <i>Japanese Avant-Garde Program</i> 4/7 pm	24 <i>Artful Conversation</i> 11:15 am Film <i>Rhythmus (Series 2), Dead of Night</i> 12:15 pm <i>Scorpio Rising, The Devil is a Woman</i> 7 pm <i>Wuthering Heights</i> 9:30 pm	25 Exhibition <i>Vital Signs</i> opens Signed Gallery Talk/2 pm Film/Video <i>The Berliner Ensemble</i>
26 Exhibition <i>Eric Freilich</i> closes Concert (Royal Conservatory of Music) Northern Baroque Chamber Music/3 pm Film/Video <i>The Berliner Ensemble</i>	27	28	29 <i>Rendezvous with Art</i> 5:45 pm Gallery Hopping U of T College Chapels/11:45 am Film <i>Dudes Ya-don't</i> 5:30 pm Vatican Splendour Concert Tallis Choir at St. Basil's Church/ 8 pm	30 Film <i>Canadian Avant-Garde Program</i> 4/7 pm	31 <i>Artful Conversation</i> /11:15 am Films <i>Dudes Ya-don't</i> 12:15 pm <i>Enak Bakka, Bambi Meets Godzilla, Marat/Sade</i> 7 pm <i>Blonde Cobra, In a Year of 13 Moons</i> 9 pm	

THE COLLECTION IN FOCUS

Bernini's Bust of Pope Gregory XV

BY FRANCIS BROWN

THE EYES ARE TIRED AND THE SHOULDERS APPEAR to sag beneath the heavily-embroidered cope – symbolic of the weight of office – yet the curled moustache and jutting beard combine with the slightly parted lips to suggest inner strength and life. So sympathetically are the features portrayed on Bernini's Bust of Pope Gregory XV, it is easy to forget that they are carved from cold stone.

For some time, the generosity of Joey and Toby Tanenbaum's extended loan has allowed visitors to the AGO to enjoy this magnificent marble bust which is one of the highlights of the *Vatican Splendour: Masterpieces of Baroque Art* exhibition on view in the Zacks Galleries through November 30.

Alessandro Ludovisi was in his late sixties when he ascended the throne of St. Peter as Gregory XV. Aptly described as "a child of the Counter-Reformation," he was educated by the Jesuits and came to prominence as the enlightened Archbishop of Bologna. In 1621 he emerged as the ideal compromise candidate to succeed Paul V Borghese, his gentleness and friendly disposition making him acceptable to all the major European powers, who held the right of veto at papal elections. He died only twenty-nine months later, but his achievements belie the brevity of his pontificate.

The reform of the electoral system was one of Gregory's chief priorities, and it was he who proclaimed that future popes should be chosen by secret ballot. (The right of veto remained in effect until 1903.) He also established the *Sacra congregatio de propaganda fide*, the department respon-



Gian Lorenzo Bernini (Naples 1598-1680 Rome), *Bust of Pope Gregory XV*, 1621, marble, 83.2 (with base) x 62.3 x 32.4 cm. Collection of Joey and Toby Tanenbaum, on loan to the Art Gallery of Ontario.

sible for the coordination of missionary work in South America and the Orient, as well as in the Protestant countries of Europe. To strengthen the resolve of those missionaries who might be called upon to die for their faith, early Christian martyrdoms, often gory in the extreme but always with the promise of eternal life, became one of the more popular themes in religious art.

Such scenes stressed the Church's unbroken link to its earliest beginnings, but there was also a pressing need for new heroes. The most splendid event of Gregory's reign was the canonization on March 12, 1622, of four recently deceased reformers: Philip Neri, founder of the Oratorians; the great Jesuits Ignatius of Loyola and Francis Xavier; and Teresa of Avila, whose *Ecstasy* by Bernini is one of the most moving of all Baroque monuments.

From an art historical point of view, Gregory's importance lies primarily in the fact that he had a natural preference for artists from his native Bologna. Bolognese painters like the Carracci had played a crucial role in the revival of the arts in Rome around 1600: now it was the turn of their pupils and followers to enjoy the lion's share of papal patronage. Guercino, whose *Mary Magdalene* is in the present exhibition, created the enormous *Death and Burial of St. Petronilla* for St. Peter's and the revolutionary *Aurora* for Gregory's nephew, Cardinal Ludovico Ludovisi. Domenichino had painted his *Last Communion of St. Jerome* some years earlier, but in 1621 he was called back to Rome and appointed papal architect – a job for which he appears to have had few qualifications.

The great exception to this short-lived flood of Bolognese artists was the presiding genius of the age, Gian Lorenzo Bernini. The son of a Florentine sculptor who had been summoned to Rome earlier in the century, his youthful talents brought him to the attention of the two most influential patrons of the day, Scipione Borghese, Paul V's nephew, and Maffeo Barberini, the future Urban VIII. Still only twenty-three years old when he made his bust of Gregory XV (which earned him a knighthood), he served a total of no fewer than eight popes during the course of his illustrious career. A man of deep religious convictions and limitless imagination Bernini was perfectly in step with his times, both responding to and helping to perpetuate the need for emotionally stimulating art in the service of the Church.

Francis Brown is Education Officer/Lecturer with Adult Programs, Education Services.

An exciting selection of special events organized by the Adult Programs Department, Education Services, Art Gallery of Ontario, to complement *Vatican Splendour: Masterpieces of Baroque Art*, a sumptuous display of seventeenth-century Italian art including paintings, sculpture, and tapestries from the Vatican collection, on view from October 3 through November 30, 1986.

COURSE

Rome in the Age of the Baroque

Before the exhibition begins, join Francis Broun, Lecturer, Adult Programs, for three two-hour sessions exploring the brilliance of Baroque Rome. Lectures will focus on the social and historical background and will specifically address works included in *Vatican Splendour*.

Choose from an afternoon or evening series (please indicate your choice when ordering tickets):

Afternoons: Tuesdays, September 16, 23, & 30, 1:30 pm

Evenings: Wednesdays, September 17, 24, & October 1, 6:30 pm

Members, Seniors, Students: \$20

Non-Members: \$25

The Jackman Hall

OPERA

Il Sant'Alessio by Stefano Landi

Orfeo by Claudio Monteverdi

Presented by Opera Atelier, Canada's Baroque Opera Company
Marshall Finkowski and Jeanette Zingg, Artistic Directors
In cooperation with the Royal Ontario Museum

An unforgettable evening of Baroque opera. The program begins with sung excerpts from *Il Sant'Alessio*, first performed in 1632 in Pope Urban VIII's family palace, with libretto by Giulio Rospigliosi, later Pope Clement IX. Then, Monteverdi's *Orfeo* (Prologue, Act I, Act II), considered by many to be the first great opera. Fully staged and costumed in authentic period style and sung in English (translation, Brad Wilton). Accompanied on original instruments by Tafelmusik, Canada's Baroque orchestra.

Saturday, October 4; Sunday, October 5; Saturday, November 1; Sunday, November 2, 8 pm

Members, Seniors, Students: \$12

Non-Members: \$14

Ticket prices include admission to *Vatican Splendour* following the performance.

The Walker Court

Open Rehearsals

Join Opera Atelier for three rehearsal/demonstrations leading up to the final production of *Il Sant'Alessio* and *Orfeo*. See the performers mature into final form in these educational and entertaining sessions.

Sundays, September 14, 21, & 28, 1:30 pm and 3 pm

Free with Gallery admission.

The Walker Court

Additional Open Rehearsals at the Royal Ontario Museum, November 2, 9, 16, 23, & 30. For information please call 586-5549.

LECTURES

Sunday Afternoon Series

Special Topics

Rome in the Spirit of Reform: Musical Reflections

Leslie Korrick, Ontario College of Art

Sunday, October 5, 3 pm

Resplendent Robes of the Church of Rome: Baroque Vestments of the Seventeenth Century

Arthur Jamieson, Royal Ontario Museum

Sunday, October 12, 3 pm

The Vatican Library

Father Leonard Boyle, Prefect of the Vatican Library

Sunday, October 19, 3 pm

Free with Gallery admission; tickets required

The Jackman Hall

Tuesday Evening Series

The Splendid Century: Aspects of the Baroque in Rome

Explore specialized aspects of *Vatican Splendour* and the Baroque in Rome in a series of stimulating Tuesday evening slide-lectures.

Philosophy and Science in Rome

Stallman Drake, Professor Emeritus, University of Toronto

Tuesday, October 7, 8 pm

The City as Celebration: Urban Design in Baroque Rome

Prof. Michael McCarthy, University of Toronto

Tuesday, October 14, 8 pm

The Church and Counter-Reformation Art

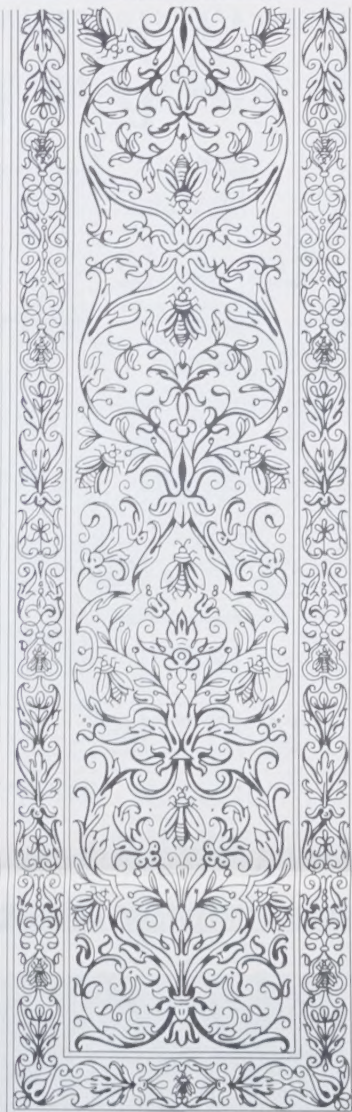
Prof. Giuseppe Savazzi, University of Toronto

Tuesday, October 21, 8 pm

Competing Styles: Altarpieces for St. Peter's by Bossini, Valentini, and Sacchi

Prof. Philip Sohn, University of Toronto

Tuesday, November 4, 8 pm



Special Vatican Splendour Events

In the Shadow of the Cupola: Bernini and the Vatican
Prof. Chandler Kirwin, University of Guelph
Tuesday, November 18, 8 pm

Series tickets:

Members, Seniors: \$20

Non-Members: \$25

Students: \$10

Single tickets, if available, will be sold just prior to each lecture:

Members, Seniors: \$5

Non-Members: \$6

Students: \$3

The Jackman Hall

Thursday Morning Series

The Baroque for Beginners

A series of slide-lectures illuminating facets of the Baroque. Those unable to attend the Baroque Workshop on Saturday, October 18, can still enjoy the lectures repeated on Thursday mornings at 10 am in November.

The Total Environment: Baroque Architecture in the Service of the Church

Alina Payne, University of Toronto

Thursday, November 6

The Expressive Image: Painting in the Seventeenth Century

Francis Broun, Art Gallery of Ontario

Thursday, November 13

The Language of Baroque Sculpture

Corey Koebler, Royal Ontario Museum

Thursday, November 20

Baroque Ideals in the Decorative Arts

Peter Kaelgren, Royal Ontario Museum

Thursday, November 27

Series tickets:

Members, Seniors, Students: \$15

Non-Members: \$20

Single tickets, if available, will be sold just prior to each lecture:

Members, Seniors, Students: \$5

Non-Members: \$6

Ticket prices do not include admission to *Vatican Splendour*.

The Jackman Hall

MUSIC AND DANCE

An exciting series of Sunday afternoon and evening concerts organized by the Toronto Early Music Centre.

Baroque Music of Rome

Tafelmusik Baroque Orchestra

Jean Lamon, Music Director

Tafelmusik Chamber Choir

Ivans Taurins, Director

Enjoy a mixed program of choral and instrumental music performed by Canada's premier Baroque ensemble. Featured composers include Graziani, Colonna, Monteverdi, and Corelli.

Sunday, October 19, 8 pm

Members, Seniors, Students: \$12

Non-Members: \$15

Ticket prices include admission to *Vatican Splendour* following the concert.

The Walker Court

Italian Violin Music

Dana Maiben, Carlo Novi - Violins

Christopher Jackson - Organ

Susan Napper - Cello

A stunning program of passionate trio sonatas by Marini, Castello, Stradella, and Corelli. A special treat will be the performance of a Biber sonata on two violas d'amore.

Sunday, November 9, 3 pm

Free with Gallery admission

The Walker Court

Virtuoso Wind Music of Italy

Alison Melville - Recorder

Courtney Westcott - Baroque Flute

Hazel Nevin - Baroque Oboe

Valerie Weeks - Harpsichord

Olga van Kranendonk - Cello

An exceptional opportunity to hear the exuberant mid-seventeenth-century Baroque wind music of Castello and Frescobaldi, plus the playful and sometimes wild later Baroque trio sonatas of Galuppi and Vivaldi.

Sunday, November 23, 8 pm

Members, Seniors, Students: \$12

Non-Members: \$15

Ticket prices include admission to *Vatican Splendour* following the concert.

The Walker Court

"The Graces of Love": A Concert of Dance and Chamber Music

Elaine Biagi Turner, Janet Wason, Karen Belyea, Brad McFadyen,

David Johnston - Dancers

Susan Prior - Recorder

Deborah Paul - Violin

Richard Kolb - Lute

Elizabeth Keenan - Harpsichord

The riches of Italian court dance and the universal humour of *commedia dell'arte* are brought to life by dancers in period costume and musicians using authentic instruments. Also featured are musical interludes by Frescobaldi and Fontana.

Sunday, November 30, 3 pm

Free with Gallery admission

The Walker Court



The charm of the Italian *commedia dell'arte* is highlighted in "The Graces of Love," a performance of music and dance by Danse Baroque on November 30.

FILMS

Free films related to the Vatican Splendour exhibition will be screened on Sundays and Thursdays at 12:15 pm on a rotating basis.

For specific screenings, please contact the Information Desk, ext. 268.

Grandeur and Obedience

An episode from Sir Kenneth Clark's celebrated *Civilisation* series which explores Rome from the Counter-Reformation to the seventeenth century, and discusses the brilliance of late Michelangelo, Bernini, and the new splendour symbolized by the glory of St. Peter's. (50 min., colour, 1969)

Lift Up Your Heart

A tour of the 1983 Vatican exhibition at the Metropolitan Museum of Art, New York, which featured major pieces from the Vatican Collection. (Film donated to the AGO by Philip Morris Inc.) (30 min., colour, 1983)

The Popes and Their Art

A film narrated by James Mason, tracing the history of St. Peter's Basilica and introducing many of the Vatican's finest works of art. (52 min., colour, 1983)

Free with Gallery admission

The Jackman Hall

THEATRE

The Impresario by Gian Lorenzo Bernini

Translated by Donald Beecher and Massimo Ciavolella

Additional material by Michael Thompson

Presented by students and faculty of Carleton University under the direction of Douglas Campbell. Designed by students from the Carleton University School of Architecture, coordinated by Philip Sharp.

A reading-performance based on Bernini's humorous and inventive short play, *The Impresario*. Newly discovered and translated, it is the only one of some twenty plays by the great Baroque sculptor and architect to have survived.

Saturday, November 29, 8 pm

Members, Seniors, Students: \$10

Non-Members: \$12

Ticket prices include admission to Vatican Splendour following the performance.

The Jackman Hall

ROYAL CONSERVATORY OF MUSIC CONCERTS

Northern Baroque Chamber Music

Chamber Concerts Canada

Lawrence Cherney - Oboe and English Horn

Hazel Nevins - Oboe and English Horn

Clair Sholtz - Oboe

Enjoy the music of Beethoven, Bach, Handel, and others, in this lively program.

Sunday, October 26, 3 pm

Free with Gallery admission

The Walker Court

Italian Harpsichord Music

Colin Tilney, Harpsichord

The brilliant compositions of Frescobaldi, Strozzi, and Scarlatti performed on an authentic eighteenth-century instrument.

Sunday, November 16, 3 pm

Free with Gallery admission

The Walker Court

WORKSHOP

All the World's a Stage: A Baroque Workshop

A one-day session of slide-lectures and film explores the many dimensions of the Baroque for a general audience. Exclusive access to Vatican Splendour!

Program

8:30 - 9:30 am Exhibition Viewing

9:30 - 9:45 am Coffee

9:45 - 10:00 am Introductory Remarks

Lecture:

10:00 - 10:50 am *The Total Environment: Baroque Architecture in the Service of the Church*
Alina Payne, University of Toronto

Lecture:

11:00 - 11:50 am *The Expressive Image: Painting in the Seventeenth Century*
Francis Broun, Art Gallery of Ontario

12:00 - 2:00 pm Lunch Break

1:00 - 1:50 pm Film: *Grandeur and Obedience*

Lecture:

2:00 - 2:50 pm *The Language of Baroque Sculpture*
Corey Keeble, Royal Ontario Museum

3:00 - 3:15 pm Coffee

Lecture:

3:15 - 4:05 pm *Baroque Ideals in the Decorative Arts*
Peter Kaellgren, Royal Ontario Museum

4:15 - 4:30 pm Additional Question Period (all speakers)

4:30 - 5:30 pm Refreshments (cash bar) and informal discussion with workshop participants

Saturday, October 18

Members, Seniors: \$25

Non-Members: \$30

Students: \$10

The Jackman Hall

TICKETS FOR SPECIAL EVENTS

For tickets and further information on these Special Events, please contact Special Events Tickets at (416) 977-4349 or (416) 977-4496 between 12 noon and 5:30 pm Tuesday through Sunday. VISA, MasterCard, and American Express accepted.

Unless otherwise indicated, tickets for Special Events do not include admission to Vatican Splendour. No group discounts.

To avoid disappointment, tickets should be ordered early, as seating is limited.

There is no assigned seating for Special Events. Ticketed seats are available on a first-come, first-served basis.

For further information about the exhibition (hours, tickets, etc.), please call (416) 977-ROME.

Organized by the National Gallery of Canada with the Vatican Museums and the Vatican Library in collaboration with the Art Gallery of Ontario

Sponsored by Northern Telecom Limited and Alitalia

Additional assistance was provided by the Province of Ontario, Ministry of Citizenship and Culture; Government of Canada, Department of Communications, through the Insurance Program for Travelling Exhibitions and the Cultural Initiatives Program; Young & Rubicam Ltd. and Mediacom Inc.



Reliquary Bust of St. Bibiana (left); cast, chased silver; base of gilt bronze, Sacristy of Sta Maria Maggiore, Rome.

Gian Lorenzo Bernini (centre); *Habakkuk and the Angel*, terracotta, Biblioteca Apostolica Vaticana, Museo Sacro. Gian Lorenzo Bernini (right); *Crucifix with 'Cristo Vivo'*, 1659-61; corpus, gilt bronze; cross, bronze, warm brown patina, Reverenda Fabbrica di S. Pietro.

EXHIBITION TOURS

Explore the masterpieces in Vatican Splendour by joining daily tours in the exhibition. Stimulating discussions with an emphasis on looking and learning in an enjoyable, informal manner.

Tuesday to Friday 11:30 am

Saturday and Sunday 10:30 am

Free with admission to Vatican Splendour

SPECIAL CONCERT - St. Michael's College

Tallis Choir

Peter Walker, Director

St. Basil's Church

50 St. Joseph Street

Toronto

In conjunction with Vatican Splendour, a superb concert of liturgical music specially selected for the feast of All Saints, including works by Palestrina, Victoria, and Frescobaldi, with commentary on their historical significance.

Wednesday, October 29, 8 pm

Free admission

For further information, please call 926-7138



Jeanette Zingg, one of the artistic directors of Opera Atelier. Photo: Kelly Lyan.

Exhibitions

Sympathetic Realism: George Agnew Reid and the Academic Tradition

Gallery E
through October 19
The exhibition focuses on the early easel paintings of this important Canadian painter best known for his large-scale genre scenes with moralistic overtones. It traces Reid's evolution and maturation as an academic artist, and demonstrates how his studies in Paris affected his approach to art through the 57 paintings and drawings, pen and ink sketches, and small preliminary studies in oil that are included in the exhibition. Organized and circulated provincially by the Art Gallery of Ontario.

Liz Magor: Gallery of Contemporary Art

through November 2
This exhibition is a nearly complete survey of Liz Magor's work since her move to Toronto in 1981. Six sculptures, installations, and photoworks bring together a body of work that through material investigation deals with the philosophical concerns of personal identity and cultural differentiation. Organized and circulated nationally by the Art Gallery of Ontario.

Eric Fretfield 1919-1984 - A Tribute

Margaret Eaton Gallery
through October 26
This exhibition of 30 works serves as a tribute to Toronto artist/teacher Eric Fretfield. The artist is well known for his elaborate watercolours of old, abandoned houses, rooms, and junk store windows, some of which would take up to five years to complete. Organized and circulated by Rodman Hall Arts Centre, St. Catharines.

Vatican Splendour: Masterpieces of Baroque Art

Sam and Ayala Zacks Wing
October 3 - November 30
This historic exhibition relives the richness and grandeur of papal patronage in Rome during the 17th century, a period of tremendous revitalization in the arts and in the Roman Catholic Church. Drawn largely from the renowned Vatican Collections, the exhibition is comprised of 48 magnificent paintings, sculptures, tapestries, vestments, altar furnishings, and medals, the majority of which have never before been seen in North America. Represented in the exhibition are such major masters as Bernini, Ludovico and Annibale Carracci, Domenichino, Poussin, Sacchi, and Guercino.

Organized by the National Gallery of Canada with the Vatican Museums and the Vatican Library in collaboration with the Art Gallery of Ontario.

Sponsored by Northern Telecom Limited and Alitalia

Additional assistance provided by the Province of Ontario, Ministry of Citizenship and Culture; Government of Canada, Department of Communications, through the Insurance Program for Travelling Exhibitions and the Cultural Initiatives Program; Young & Rubicam Ltd. and Mediacom Inc.

Vital Signs: A Look at How Art Communicates

Gallery E
October 25 - December 14
How personality and the social, political, economic, and cultural context of the times affect both the creation and appreciation of a work of art is investigated in this educational exhibition organized by Adult Programs. Education Services of the AGO. With the generous support of caq Communications Inc.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw, and Leonard Galleries
Fourteenth through 20th-century paintings; 19th- and 20th-century sculpture and major paintings from the Contemporary Collection.



Andrea Sacchi (Rome 1599-1661 Rome), *St. Gregory and the Miracle of the Corporal*, oil on canvas; 285.0 x 207.0 cm. Collection Reverenda Fabbrica di S. Pietro.

Georgia Ridley, John Ridley, and J.S. McLean Galleries

Selections of Canadian historical art from the Permanent Collection.

Signy Eaton Gallery

Selections of contemporary Canadian art from the Permanent Collection.

Henry Moore Sculpture Centre

Plasters, bronzes, and graphics from the Gallery's Moore Collection.

Print and Drawing Galleries

Selections from the Permanent Collection and loans.

Extension Services

The following exhibitions will be circulated by Extension Services during October. Dates are subject to change.

James McNeill Whistler and His Circle: Etchings and Lithographs from the AGO

Kitchener/Waterloo Art Gallery through October 12

Photographs of Laszlo Moholy-Nagy

Presentation House Gallery, Vancouver through October 26

Toronto Painting '84

The Gallery/Stratford through October 12

Baroque Statuettes and Medals in the AGO: The Margaret and Ian Ross Collection

The Nickel Arts Museum, Calgary through October 19

Picasso: Head of a Woman (Fernande)

Festival Ontario
Laurentian University Museum and Arts Centre, Sudbury through October 5

Art Gallery of Algoma, Sault Ste. Marie
October 16 - November 8

William Notman: The Stamp of a Studio
Art Gallery of Northumberland, Cobourg through October 5

McCord Museum, Montreal

October 22 - November 23

Vogue and Harper's Bazaar Fashion Covers: 1910-1925

CONTACT Exhibition
Belleville Public Library Gallery
October 3-31

Henry Moore: Shelter Sketchbook Portfolio

CONTACT Exhibition
Inverarden Regency Cottage Museum, Cornwall
October 3-31

Landscapes of the Mind: Images of Ontario

McMaster University Art Gallery, Hamilton
October 5 - November 9

Jack Bush: Early Work

Dalhousie Art Gallery, Halifax
October 16 - November 30

Weegee

The Nickel Arts Museum, Calgary
October 31 - November 30

"Artists with Their Work" Programs

George Raab: Graphics
Atikokan Centennial Museum through October 5

Elizabeth MacKenzie: Wall Drawings

Laurentian University Museum and Arts Centre, Sudbury through October 5

Lupe Rodriguez: Paintings

Thunder Bay Art Gallery through October 19

Doug Kirtton: Paintings

Henepin Art Gallery, Welland
October 2-24

Brian Burnett: Paintings

Whitby Arts Inc., The Station Gallery
October 4-26

Bruce Elder: Film Screening
White Water Gallery, North Bay
October 8, 9

Midi Onodera: Film Screening
Hamilton Artists' Inc., October 22

Patrick Jenkins: Film Screening
Article Inc., Windsor
October 22

Special Event

Christmas Crackers with Daniel Hyatt

The Grange Music Room
Wednesday, December 10, evening
Favourite verses and stories of Christmas time told by Daniel Hyatt. Tickets are \$10.50 for non-Members and \$7 for Members.

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art, and increase visual awareness. Topics are available at the Information Desk. Join us during October.

Tuesdays to Thursdays at 2 pm
Wednesdays at 5:45 pm* and 7:30 pm
Fridays at 11:15 am**
Saturdays at 2 pm*** and 4 pm
Sundays at 2 pm and 4 pm

*Rendezvous with Art, a new program for the after-work crowd featuring a half-hour tour which is followed by an informal discussion on the topic of the day.

**Artful Conversation, a program offered every Friday, features a half-hour Gallery Talk followed by an informal discussion over complimentary coffee.

***On the last Saturday of each month, this talk will be signed for the hearing impaired.

Francophone Week Special French Tour of Vatican Splendour Exhibition

In honour of Toronto's Francophone Week (October 1-10), a special tour of the Vatican Splendour exhibition will be conducted in French by Lucie Amyot, well-known broadcast journalist and cultural volunteer, on Tuesday October 7 at 8 pm, followed by coffee in the Members' Lounge.

Limited tickets for this event will be available at a special price of \$5. For reservations and further information, please contact the Director's Office, AGO, at 977-0414, ext. 291.

Activity Centre

Sunday Studio Sundays 1-4 pm, November 16 - March 22

Sunday Studio is a free drop-in program open to the public and Gallery Members alike. Materials are available for drawing, painting, print-making, and three-dimensional work, and Gallery School artists are present to provide some inspiration. Children under age 12 must be accompanied by an adult. Recreation groups, clubs or organizations cannot be accommodated.

Hands On

A unique opportunity for families to explore art-related concepts in an informal, imaginative environment. Activities pertaining to colour, portraiture, line, and sculpture are part of the fun. Hands On is open each Sunday afternoon between 1 - 4 pm. Tickets for hourly sessions are available on a first-come, first-served basis at the Information Desk. Children ages 4-12 must be accompanied by a parent. For more information call 977-0414, ext. 352. Sponsored by George Weston Limited.

Spectrum

A new season begins for Spectrum the AGO's newsmagazine showcasing current exhibitions, programs, and events at the Gallery. Aired regularly on Rogers and the Ontario Cable network as well as on the Metro Cable Association's simulcast, Ottawa Cable, and Kingston CableView.

Watch for program details on your cable network, and tune in for exciting behind-the-scenes reports on your Gallery. For further information call your local cable network or the AGO at 977-0414.

Sunday Concerts

Sunday Concert Series The Walker Court Sunday, October 26, 3 pm

It has now become somewhat of a tradition that each fall The Royal Conservatory of Music joins the Art Gallery of Ontario to hold Sunday concerts at the Gallery highlighting performers from the Conservatory. The first concert this season will feature members of the Chamber Concerto Canada ensemble in a concert of Northern Baroque chamber music as part of the special events complementing the Vatican Splendour exhibition. For program details please refer to p. 4 and 5 of AGO News. Free with Gallery admission.

Films

Cruelly and Desire - Surrealism in Film

General Information
This program was prepared by Catherine Jonasson, Head of the Edward P. Taylor Audio-Visual Centre with assistance from Jeannette Stoniowski and Marc Glassman.

Screenings that take place on Wednesday and Friday noon-hours are free with Gallery admission. Friday evening films are \$2.50 each or \$4 for a double bill. All screenings are in The Jackman Hall. Entrance is through the Gallery for Wednesday and Friday noon-hour screenings, and through the McCaul Street doors for Friday evening screenings.



Set-designer Gerard Gauci (foreground) and painter L.W. Foden working on sets for Opera Atelier's performances of *Orfeo* during Vatican Splendour.

Friday, October 3, 12:15 pm

Ballet Mechanique
(1924, b/w 15 min, silent)
Dir. Fernand Léger & Dudley Murphy

The Immigrant
(1917, b/w 25 min, silent)
Dir. Charlie Chaplin

The Adventurer
(1928, b/w 25 min, silent)
Dir. Charlie Chaplin

Modern Times
(1936, b/w 85 min)
Dir. Charlie Chaplin

Friday, October 3, 7 pm

Ghosts Before Breakfast
(1928, b/w 4 min, silent)
Dir. Hans Richter

La Chambre Verte
(1919, col., 2 min)
Dir. François Truffaut

9 pm
Necrology
(1970, b/w 12 min)
Dir. Stanislav O. Lawder



Max and Dave Fleischer's sexy and liberated Betty Boop of the 1930s became a favourite of the Surrealists.

Peter Ibbotson
(1935, b/w)
Dir. Henry Hathaway, with Gary Cooper, Ann Harding

Wednesday, October 8, 5:30 pm and
Friday, October 10, 12:15 pm

Sherlock Jr.
(1924, b/w 50 min, silent)
Dir. and star Buster Keaton

Friday, October 10, 7 pm

Le Retour à la Raison
(1923, b/w 3 min)
Dir. Man Ray

Un Chien Andalou
(1929, b/w 17 min, silent)
Dir. Luis Buñuel & Salvador Dalí

Dead of Night
(1945, b/w 102 min)
Dir. Alberto Cavalcanti

Friday, October 24, 7 pm

Scorpio Rising
(1963, col., 31 min)
Dir. Kenneth Anger

The Devil is a Woman
(1935, b/w 83 min)
Dir. Josef von Sternberg

9:30 pm

Wuthering Heights (Abismo de Pasión)
(1934, b/w 90 min)
Dir. Luis Buñuel

Wednesday, October 29, 5:30 pm and
Friday, October 31, 12:15 pm

Dodds' Law
(1972, col., 141 min)
Dir. Akira Kurosawa

Friday, October 31, 7 pm

Emak Bakia
(1927, b/w 17 min)
Dir. Man Ray

Bambi Meets Godzilla
(1972, col., 2 min)
Dir. Mary Newland

Marat/Sade
(1966, col., 116 min)
Dir. Peter Brook

9 pm

Blonde Cobra
(1959-63, b/w & col., 25 min)
Dir. Ken Jacobs

In a Year of 13 Moons
(1978, col., 124 min)
Dir. R.W. Fassbinder

Experimental Film from Three Continents

This program has been prepared for the Art Gallery of Ontario by Bruce Elder, Canadian filmmaker and critic. The Japanese films were received from The American Federation of Arts. We are grateful to the Canada Council, the Ontario Arts Council, and The Goethe Institute Toronto for their generous support in the presentation of this series.

Tickets are \$3 per screening and go on sale in the Audio-Visual Centre on October 1, 1986. Tickets can also be purchased one hour prior to the screenings outside The Jackman Hall. Entry to all films is only through the McCaul Street doors. Further information can be obtained by calling 977-0414, ext. 258.

Thursday, October 9, 7 pm

Program ix: American Avant-Garde
In these works, the filmmakers journey through both familiar and distant places as well as changing interior states. Reflecting the social and artistic alienation of the experimental artist, the themes of exile and detachment from imperial centres often form part of these experiences. Total running time: 113 min.
Robert Nelson/The Great Blondino
Ken Kobland/Westside (in three episodes)
Peter Hutton/New York Portrait
Tim de Witi/Fall
Martha Haselanger/Lived Time

Thursday, October 16, 7 pm

Program ix: Japanese Avant-Garde
These works also demonstrate the same concerns for the meanings of a place and the individual's relation to it that permeate the works of other avant-garde filmmakers. Total running time: 94 min.
Edo Hosoe/Novel and A Bomb
Horoshi Yamazaki/Heliography
Nobuhiko Obayashi/Complex
Tadashi Hirose/Ultramarine
Kakumi Nakajima/Inside Television
Sakumi Hagiwara/Wist
Hideaki Mori/Born to Run
Yoichi Takabayashi/The Shadow of a Doll
Toshio Matsumoto/Altman

Thursday, October 23, 7 pm

Program ix: Japanese Avant-Garde
Shows the variety of avant-garde filmmaking in Japan, with works ranging from conceptual studies of space and time to lyrical, personal expressions of the filmmaker's experience of nature. Total running time: 77 min.
Kohji Ando/Like a Train Passing - I & 2
Maki Idemitsu/At Yukiage - 2
Shuji Terayama/The Cage
Shunzo Seki/Polaroid
Nobuhiko Alharal/Shelter
Isao Kikai/Meridian Transit
Taka Iimura/A Dance Party in the Kingdom of Lilliput
Yoichi Nagata/Still Movie
Takashi Ito/Spacy

Thursday, October 30, 7 pm

Program ix: Canadian Avant-Garde
The Canadian interest in interactions between autobiography and landscape are particularly evident in these films. Interesting issues are also raised on the relation of narrative to place. Total running time: 132/12 min.
Keith Lock/Everything Everywhere
Agan Aflye
Lorne Mann/Second Impressions
Dave Rimmer/Canadian Pacific ix, Narrows's Inner Landscape
Joyce Wieland/Sailboat, Handwriting
Jack Kinsella/Sync, Wild Sync
This series continues through November.

Gallery Hopping
A Special Autumn Walking Tour: University of Toronto College Chapels

Wednesday, October 29, 11:45 am
Meet for lunch in historic Croft Chapter House, University College, and hear church historian Father Sheehan tell participants about the University Chapels, their history, architecture, and furnishings. Followed by a walking tour around the campus. Tickets are \$15.

Gallery Hopping Goes to the ROM and the Gardiner Museum of Ceramic Art
Wednesday, November 26, 9:30 am

Join us for a special visit to view rare artifacts in the Conservation Laboratory of the Royal Ontario Museum, preceded by an introduction by Susan Wilson, Head of Conservation at the ROM. Then across the street to the Gardiner Museum for a tour of an exhibition of fine British porcelain.

Our morning will begin with coffee and muffins, and end with a delicious lunch at the Ladies Club. We will meet in the main Rotunda of the ROM at 9:30 am sharp. Tickets are \$23. To order tickets, please follow instructions of page 8. A project of the Volunteer Committee.

Travel AGO

The Kingdom of Two Sicilies

March 29 - April 13, 1987
For the Greeks, southern Italy and Sicily were known as Magna Graecia and the beautifully preserved temples at Paestum, Agrigento, and Segesta are powerful monuments to their past. These places will be visited, as well as the Roman ruins at Pompeii, and the Imperial Villa at Piazza Armerina in Sicily. Norman cathedrals and baroque towns add further colour to the Sicilian mosaic. Springtime will contribute wisteria and bougainvillea in bloom, as participants visit Naples, the Amalfi coast and, invigorated by local wines, the rolling countryside of Sicily.



The Corpus Christi tower in picturesque Oxford, England, Travel AGO's spring destination.

Oxford

April 1987
Next spring, live for a short time in Corpus Christi College, Oxford, where visitors may attend morning lectures on art and architecture, while afterwards may be spent following special guides to the Ashmolean Museum, the Bodleian Library, and the historic colleges of Oxford. Countryside excursions include visits to Blenheim, Stratford-on-Avon, Henry Moore's studio in Much Hadham, and all the most important pubs!

Boston and Beyond

May 5-8, 1987
Beacon Hill, Back Bay, the Freedom Trail, Old Cambridge and Concord - four days to explore the evocative reminders of an illustrious historic past.

Looking Ahead...

Poland: Fall 1987
Scotland: Fall 1987

Travel AGO is a project of the Volunteer Committee.

Members' Activities

For the following programs tickets must be purchased in advance. There are no refunds after three days prior to the scheduled event. To order tickets please follow instructions of page 8. A Member may purchase up to four tickets. The following are projects of the Volunteer Committee.

Art in the Morning

Vital Signs: A Look at How Art Communicates
Wednesday, November 12, 9:30 am
Coffee and nibbles in the Members' Lounge are followed by an informal tour and discussion of how works of art are created and how they communicate with us. Discussion will be led by an AGO education officer: Adult Programs. Tickets are \$3.50.



View of the sparkling new Gallery Shops in the East Lobby.

Sunday Start With Art

Vatican Splendour
Sunday, October 5, 10:15 am

Join us first in the Members' Lounge for a light brunch, followed by an 11 am tour of **Vatican Splendour: Masterpieces of Baroque Art**. Brunch and exhibition tickets are \$11 (\$5 with a Member's complimentary admission coupon). To claim your free ticket for this event, present your Member's complimentary admission coupon with ticket order for **Sunday Start With Art** to the Volunteer Office.

Please Note: Change of time to 10:15 am is for this program only.

Vital Signs: A Look at How Art Communicates

Sunday, November 9, 11 am
Join us in the Members' Lounge at 11 am for coffee and breakfast cakes, followed by a tour of **Vital Signs**.

This exhibition, organized by Adult Programs, examines the factors that influence the creation of a work of art, and how the work then communicates with us. Tickets are \$5.

Special Evening for Members

Vatican Splendour: Masterpieces of Baroque Art

Wednesday, October 15, 6 pm
This will be a special opportunity for AGO Members to hear Catherine Johnston, Acting Assistant Curator of European Art, National Gallery of Canada, speak on the history of St. Peter's as it relates to this unique exhibition.

Lecture will be held in The Jackman Hall at 6 pm, followed by an informal dinner in the AGO Restaurant at 7 pm. Also included are tickets for the 8 pm entry to the **Vatican Splendour: Masterpieces of Baroque Art** exhibition. Lecture, dinner, and exhibition ticket: \$24 (\$18 with Member's complimentary admission coupon). Lecture only: \$5.

To claim your Member's free ticket for this event, please present your Member's complimentary admission coupon with ticket order for **Special Evening for Members** program to the Volunteer Office. If a special diet is required, please inform the Volunteer Office when ordering tickets.

Members' Activities programs are projects of the Volunteer Committee.

Shops and Services

Gift Certificates

Valid for one year and available in denominations of \$10, \$25, and \$50. Redeemable in all AGO outlets. Art Rental, The Restaurant, and Membership.

Art Rental and Sales Gallery

The emphasis is on colour in the contemporary exhibition featured from October 8 to November 16. Come and see this stimulating installation. A project of the Volunteer Committee.

The Impulse Shop

In this season of 'mellow fruitfulness', visit The Grange shop and see this stimulating installation. A project of the Volunteer Committee. There are also antiques to set your Thanksgiving table: wine albums, dinner planning books, and

hostess gifts, all available at the new Impulse Shop. 10% Members' discount. A project of the Volunteer Committee.

The Jewellery Shop

Masterpieces of wearable art available at the new Jewellery Shop. Featured this month are collectibles designed especially for the **Vatican Splendour** exhibition. A project of the Volunteer Committee.

The Reproduction Shop

The **Vatican Splendour** exhibition poster is now available in addition to an outstanding selection of Canadian and international posters and fine art reproductions. 10% Members' discount. A project of the Volunteer Committee.



The Book Shop

Readers' lists compiled each fall and spring, are available for your pleasure, study and information. Pick up in the Shop or have your name placed on our mailing list by calling 977-0414, ext. 283.

The Book Shop proudly announces the AGO 1987 calendar **Canadian Seasons**, which features paintings from the Gallery's Permanent Collection. On sale for \$13. 10% Member's discount.

Audio-Visual Centre

The Edward P. Taylor Audio-Visual Centre offers 35mm slides, media kits, and videotapes on a wide variety of art-related subjects, for educational use throughout Canada, for loan or in-house viewing by appointment.

The Restaurant

The popular main-floor dining room offers a diverse and moderately priced menu. Fully licensed. For reservations call 977-0414, ext. 206 or 279.

The Coffee Shop

A pleasant snack stop on your AGO tour.

Members' Lounge

Meet for drinks or a light luncheon in the elegant room overlooking the Walker Court. Reserved for Members and their guests. A selective menu. Fully licensed. No reservations.

Norma Ridley Reading Room

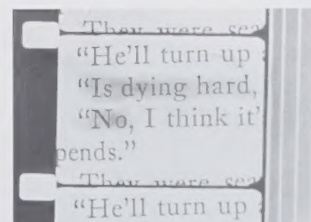
A quiet space off the Members' Lounge, reserved for reading exhibition catalogues or current art periodicals and magazines.

Membership Desk

Information and service for Members in the lobby. Instant membership renewal, gift memberships and guest passes are available. New memberships are issued and all inquiries about AGO membership are welcomed.

Services for Disabled People

Ramp access through east lobby doors or through lower doors via west-side of ramp. Limited number of wheelchairs available; large-print floor plan indicating facilities/access; signed Gallery talks for hearing impaired people on the last Saturday of each month at 2 pm.



The film, *On Land Over Water* by Canadian avant-garde filmmaker Richard Kerr, investigates the use of the photographic image in film.

Le Sang des bêtes

(1949, b/w 20 min)
Dir. Georges Franju

9 pm
Woman of the Dunes
(1964, b/w 123 min)
Dir. Hiroshi Teshigahara

Friday, October 17, 12:15 pm

Meches of the Afternoon
(1943, b/w 18 min, silent)
Dir. Maya Deren

The Passion of Joan of Arc
(1928, b/w 119 min, silent)
Dir. Carl Dreyer

Friday, October 17, 7 pm

Tex Avery Cartoons
The Cage
(1947, b/w 28 min, silent)
Dir. Sidney Peterson

Susana

(1951, b/w 82 min)
Dir. Luis Buñuel

9:30 pm

Brinsford
(1970, col., 105 min)
Dir. Luis Buñuel

Wednesday, October 22, 5:30 pm and
Friday, October 24, 12:15 pm

Rhythmus (Series 2b)
(1921, b/w 3 min, silent)
Dir. Hans Richter and Viking Eggeling



Featured in both the surrealist and experimental film series, Kenneth Anger's *Scorpio Rising* is both a portrait of violence and an exercise in black humour.

Surrealism in Film

Cruelty and Desire

THE MANY PHILOSOPHIES AND ARTISTIC STRATEGIES that have emerged since World War II have caused critics to regard Surrealism as *passé*. In fact, Surrealist thought remains of critical importance in film today, and this series proposes to define the ongoing involvement of Surrealism in cinema.

BY CATHERINE JONASSON

Surrealism developed from the independent avant-garde of the 1920s and shared many concerns of Dada, a movement often associated with it. Both movements connect images of familiar objects and events in unfamiliar ways, but how and why the images disconnect distinguishes Surrealism from Dada. The former deals with the unconscious, and attempts to express submerged feelings through Freudian or poetic symbolism. While Dada mocks the bourgeois sensibility, Surrealism exposes what that sensibility seeks to hide: sexuality and power. In Dada films there is a mischievous subversion of middle-class life, with the imagination running wild. Dada may be rebellious but it is not cruel; Surrealism can be.

The key transitional work between Surrealism and Dada is the Luis Buñuel/Salvador Dalí film *Un Chien Andalou* (1928). Dalí did not want it to be beautiful but rather "a despairing call to murder." *Un Chien*

Andalou opens belligerently and sustains an angry, wicked, and shocking tone throughout. Such key figures in this movement as Buñuel, Antoine Artaud, and Man Ray were influenced by ideas from sources as diverse as the American comedies of Chaplin and Keaton, the structurally beautiful work of German painter Hans Richter, and 19th-century mystery writer Edgar Allan Poe.

The Surrealists were themselves very influential, with their wild embrace of the marvellous, their absolute dedication to the importance of dreams, their dispassionate view of our capacity to be cruel to others, their tragic belief in the joys of *l'amour fou*, and their appreciation of the "cut-up" and "camp" form.

This series will show works by the Surrealists, the Dadaists, their contemporaries, and their primitivist precursors, movies from the 1930s to the 1960s that were praised by the Surrealists, in addition to recent examples by internationally known filmmakers. It is an eclectic selection including material as diverse as Chaplin's *Modern Times*, Truffaut's *Green Room*, and Franju's *Blood of the Beasts*, juxtaposed against the Surrealist classics of the avant-garde.

For program details consult p. 7 of AGO News.

Catherine Jonasson is Head of the Edward P. Taylor Audio-Visual Centre at the AGO.

Behind the scenes



Lucky winner Tessa Grosh of the Marketing Division receives her v.c.x. from Director, William J. Withrow. Top prize of the recent staff picnic raffle was purchased with the assistance of JVC Canada Inc.

AGO Appoints Curator of European Painting and Sculpture

DAVID McTAVISH HAS RECENTLY BEEN APPOINTED AS THE AGO's Curator of European Painting and Sculpture. Since 1982 Dr. McTavish has been Associate Professor of Fine Art at Queen's University, Kingston, where he also served on the Agnes Etherington Art Centre's Acquisition Committee. In addition to having served as a member of the AGO's Acquisition and Old Masters Committees, Dr. McTavish was also guest curator of the exhibitions *The Arts of Italy in Toronto Collections 1300-1800* (1981) and *Italian Drawings from the Collection of Duke Roberto Ferretti* (1985), the latter travelling to the Pierpont Morgan Library, New York. Widely known internationally for his work on 16th-

century Italian painting and drawing, and for his articles in leading scholarly art journals, Dr. McTavish contributed to two prestigious exhibitions in Italy, one in Venice at the Doge's Palace and the other at Vasari's house in Arezzo.

The new curator is planning several small-scale exhibitions that will investigate the strengths of the Permanent Collection. Some time in the future Dr. McTavish hopes to organize an exhibition that explores the relationship between the art of Venice and Rome in the 16th century. In the meantime he is looking forward to working with collectors of European art in the community.

Parking at the AGO

MANY AGO MEMBERS HAVE, NO DOUBT, EXPERIENCED the frustration of circling the blocks around the Gallery in search of an elusive parking spot. The situation is likely to be aggravated by the large crowds expected to visit the *Vatican Splendour* exhibition. A parking study, recently completed for the AGO by the firm of Barton-Aschman, indicates that there is parking available in public lots during the Gallery's peak hours (evenings and weekends). We would encourage you to explore the lots indicated on the map. All lots are within easy walking distance of the Gallery. The best solution, however, is to take the TTC. The St. Patrick subway station at Dundas St. and University Ave. is only 1200 feet from the Gallery.



General Information

Admission	
Adults	\$3.50
Seniors with cards	\$1.50
Fridays FREE for Seniors	
Students; full time with cards	\$1.50
Family (2 adults with children under 19)	\$7
Members	FREE
Children under 12 (unaccompanied)	FREE
Wednesdays, 5:30-9 pm	FREE
To protect works of art, we ask visitors to major exhibitions to check strollers, backpacks (frontpacks acceptable), large cases, parcels, and umbrellas.	
Membership	
Young Member (age 25 and under)	\$15
Non-Resident (100 km beyond Toronto)	\$25
Individual	\$35
Family/Dual	\$50
Supporting (tax deductible donation)	\$100

Available at the Membership Desk in the lobby and by mail or telephone from the Membership Office. Visa, MasterCard, and American Express accepted. Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office: 977-0414 ext. 292.

Gallery Hours
Tuesday-Thursday-Friday-Saturday and Sunday 11 am - 5:30 pm; Wednesday 11 am - 9 pm. Closed Monday (The Restaurant and Shops open).

The Grange Hours
Daily 12-4 pm; Wednesday 12-4 pm and 6-9 pm; Closed Monday.

New Gallery Hours
The Gallery is now closed Thursday nights. Admission will be FREE on Wednesday nights from 5:30-9:00 pm.

Gallery Shops

The Book Shop, The Reproduction Shop, The Impulse Shop, and The Jewellery Shop are open daily 10:30 am - 5:30 pm. Wednesday 10:30 am - 9 pm.

Art Rental and Sales Gallery
Open for viewing regular Gallery hours. Open for business Tuesday to Sunday 11 am - 4 pm; Wednesday 11 am - 9 pm.

Edward P. Taylor Audio-Visual Centre
Open Tuesday to Friday from 11 am to 5 pm; Wednesday 8:30 pm.

The Restaurant
Luncheon served daily from noon. Dinner served Wednesday 5:30-8:30 pm.

The Coffee Shop
Open Tuesday to Sunday 11 am - 5 pm. Closed Monday.

Members' Lounge
Open to Members and their guests from noon - 5:30 pm; Wednesday from noon - 9 pm. Closed Monday.

Cameras
To protect works of art, we ask visitors not to take lighting units, flashes, or tripods into the galleries. Many works may not be photographed; please check with security guard. All photographs must be for personal use. Thank you for your cooperation.

Telephone (416) 977-0414

Address Change

Please inform the Membership Office by Mailing new address with a previous mailing label OR telephoning new address giving your membership number (on mailing label).

How to Order

For tickets, reservations, course registration, information, please: Address the department specified in Events' listing. Specify date, name of event, and number of tickets. Indicate your name, address (with postal code) and phone numbers. Include a stamped, self-addressed envelope for tickets.

Enclose a cheque payable to the Art Gallery of Ontario. Please do not combine requests or cheques to different departments.

Notice to Members

The Membership mailing list is made available to arts and private sector organizations to circulate information which the Art Gallery of Ontario feels will be of interest to Members.

If you do not wish to receive such material, please advise the Membership Office, giving your Membership number (on mailing label) to withdraw your name from the mailing list for third party use.

AGO
NEWS

Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario
M5T 1G4

AGO
NEWS

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